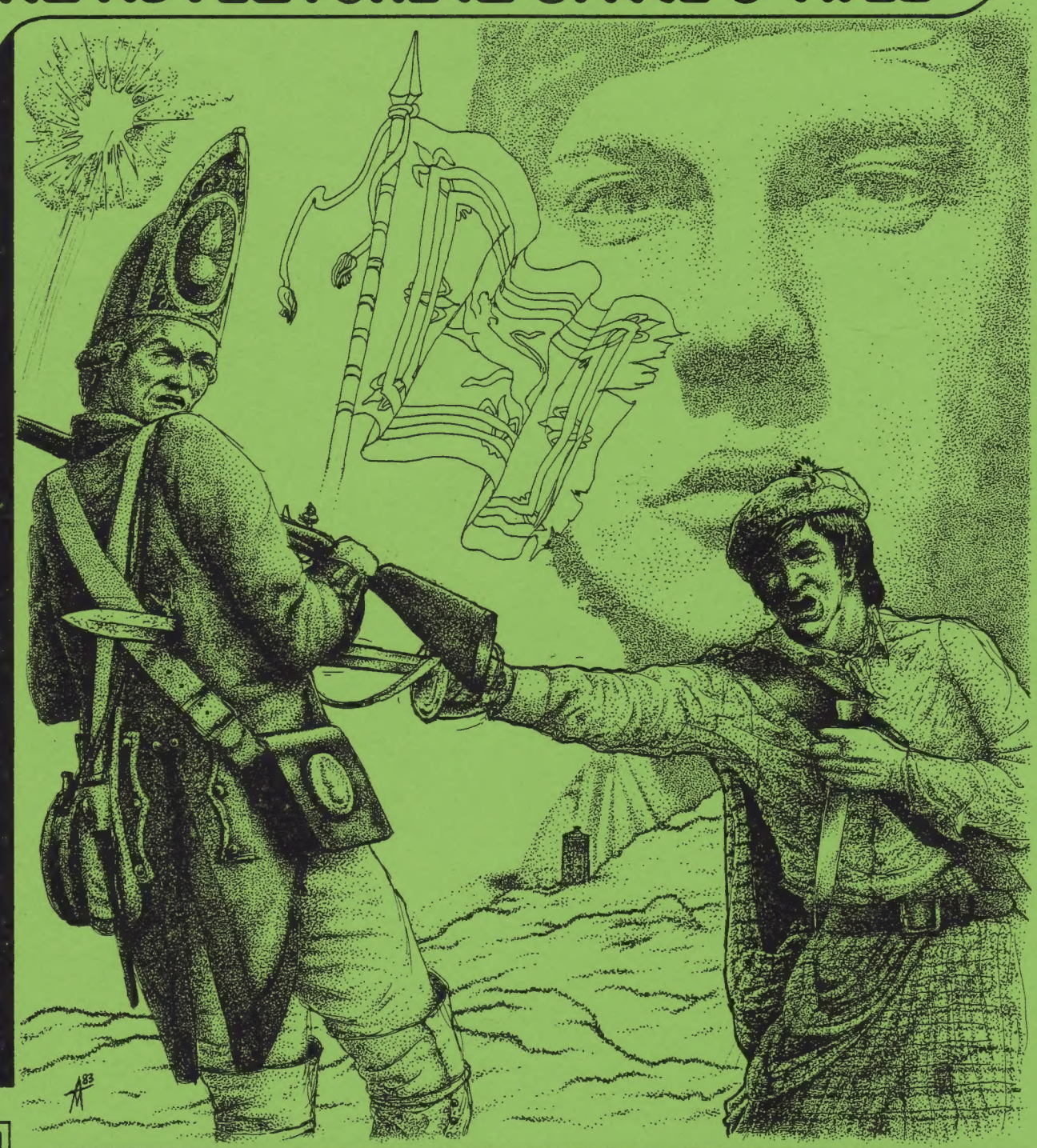
THE HIGHLANDERS

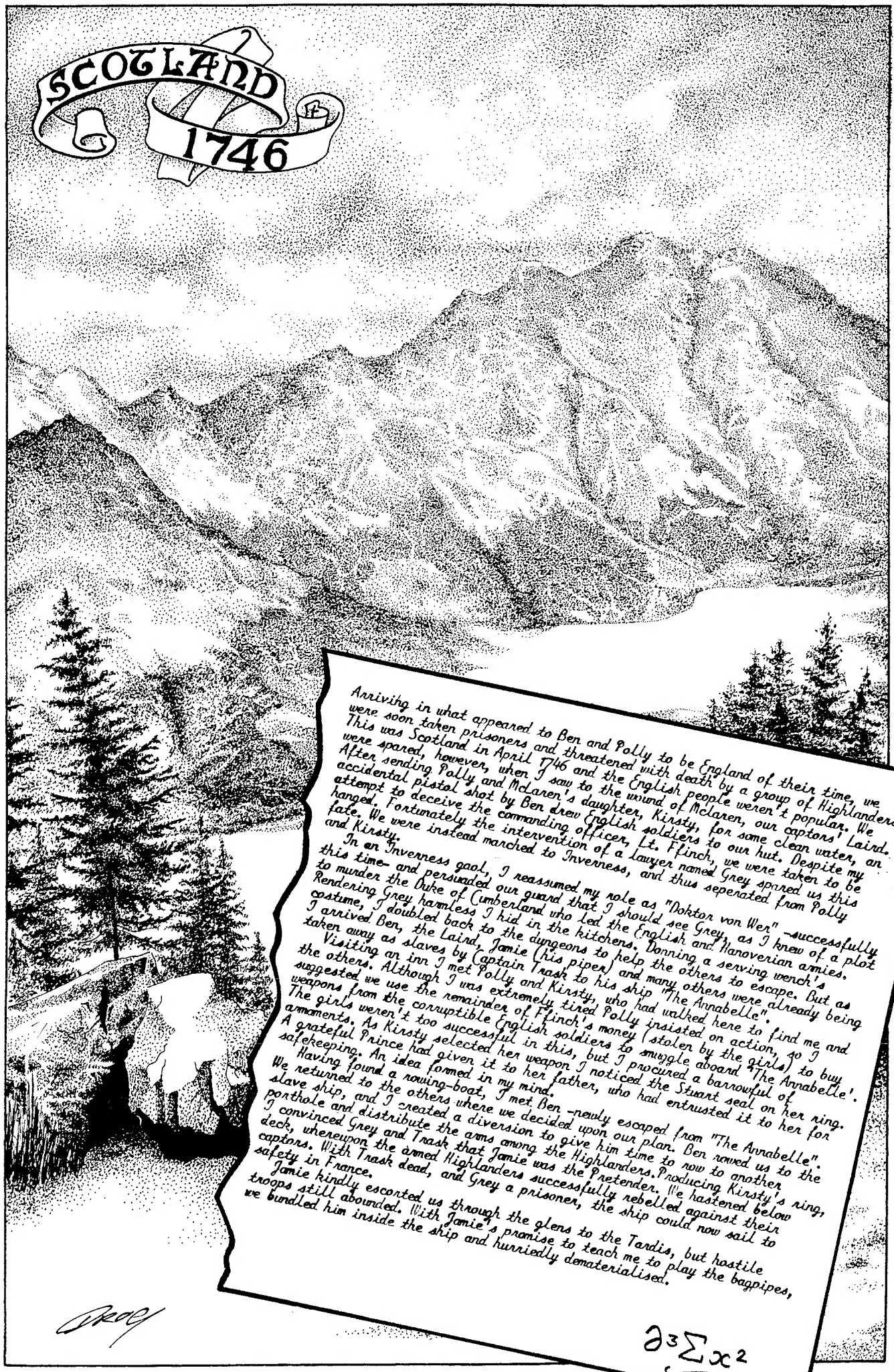
DOCTOR WHO

AN ADVENTURE IN SPACE & TIME



CODE : FF .

Gerry Davis & Elwyn Jones



Arriving in what appeared to Ben and Polly to be England of their time, we were soon taken prisoners and threatened with death by a group of Highlanders. This was Scotland in April 1746 and the English people weren't popular. We were spared, however, when I saw to the wound of McLaren, our captors' Laird. After sending Polly and McLaren's daughter, Kirsty, for some clean water, an accidental pistol shot by Ben drew English soldiers to our hut. Despite my attempt to deceive the commanding officer, Lt. Finch, we were taken to be hanged. Fortunately the intervention of a lawyer named Grey spared us this fate. We were instead marched to Inverness, and thus seperated from Polly and Kirsty.

In an Inverness gaol, I reassumed my role as "Doktor von Wer" -successfully this time- and persuaded our guard that I should see Grey, as I knew of a plot to murder the Duke of Cumberland who led the English and Hanoverian armies. Rendering Grey harmless I hid in the kitchens. Donning a serving wench's costume, I doubled back to the dungeons to help the others to escape. But as I arrived Ben, the Laird, Jamie (his piper) and many others were already being taken away as slaves by Captain Trask to his ship "The Annabelle".

Visiting an inn I met Polly and Kirsty, who had walked here to find me and the others. Although I was extremely tired Polly insisted on action, so I suggested we use the remainder of Finch's money (stolen by the girls) to buy weapons from the corruptible English soldiers to smuggle aboard "The Annabelle". The girls weren't too successful in this, but I procured a barrowful of armaments. As Kirsty selected her weapon I noticed the Stuart seal on her ring. A grateful Prince had given it to her father, who had entrusted it to her for safekeeping. An idea formed in my mind.

Having found a rowing-boat, I met Ben -newly escaped from "The Annabelle"- We returned to the others where we decided upon our plan. Ben rowed us to the slave ship, and I created a diversion to give him time to row to another porthole and distribute the arms among the Highlanders. Producing Kirsty's ring, I convinced Grey and Trask that Jamie was the Pretender. We hastened below deck, whereupon the armed Highlanders successfully rebelled against their captors. With Trask dead, and Grey a prisoner, the ship could now sail to safety in France.

Jamie kindly escorted us through the glens to the Tardis, but hostile troops still abounded. With Jamie's promise to teach me to play the bagpipes, we bundled him inside the ship and hurriedly dematerialised.

$\partial^3 \Sigma x^2$

DRAMA EXTRACT

"Well, now," said Polly. "What are we going to do?"

"Do?" replied the Doctor, adjusting his serving wench's disguise and settling down into the inviting comfort of the hayloft. "What do you mean, do?" The Doctor yawned expansively and pulled his mob-cap over his eyes.

"Doctor!" Polly called, "don't go all sleepy on us now. We've got to do something."

"Fine. Go ahead."

Exasperated, Polly restrained her urge to kick him and turned to Kirsty. "If only we knew where the others were."

"They're on a ship." It was the Doctor who answered.

"What?"

"They're on a ship: 'The Annabelle'," he continued, without looking up. "The master's name is Trask - not a nice man, you wouldn't like him."

"Doctor!" Polly prodded him. "Doctor. Look, if they're on a ship then we've got to get them off it, or..."

"Or what?"

"Or...capture the ship."

"And then what would we do?" said Kirsty more practically.

Polly shrugged, momentarily stuck for an answer as she fought desperately to remember her school history lessons. "Couldn't you sail for somewhere safe? Wasn't France your ally or something?"

"I'll not leave Scotland."

"It'd be safer," said the Doctor.

"Never!"

"Well, it wouldn't be for very long," he went on, "just a centu...just for a few years. Then you'd be safe to come back."

"But why should I leave my own country?"

"Oh, please yourself." The Doctor settled back again, intent on pursuing his little nap. "But you'll only find you'll probably get killed if you stay in the glens."

Kirsty thought about this for a minute, grudgingly admitting to herself that the Doctor was right. "Are you sure there's no other way?"

"The Doctor says it won't be for long," said Polly consolingly.

She nodded. "Then what must we do?"

"We must make a plan. Doctor..." Polly prodded the Doctor's ribs again, gaining only an irritated grumping sound in reply. She tried once more. "Doctor! Have you got a plan for us?"

"No!"

"Oh, come on, I know you better than that. You must have a plan."

The Doctor sighed, pushed back his cap, turned to the girls and adopted what he hoped was a thoughtful expression. "Well, it's just a wee idea really..."

"Go on," encouraged Polly.

"I've only just thought about it," he lied. "It won't work. But it would be a try...Anyone got any money?"

"Yes." Polly rummaged about in the folds of her apron and picked out a gilt-enscribed hide pouch. She showed its contents to the Doctor. "Seventeen guineas that we picked from an English lieutenant."

The Doctor beamed and clapped his hands together in delight. The plan was sure to work now. "That's a fortune in these days. Now then, we want weapons - lots of them - and a rowing boat."

STORY REVIEW

Tim Robins

'The Highlanders' returns 'Doctor Who' to the realms of historical drama. Like 'The Smugglers', local colour is provided by an array of distinctive period costumes and even more distinctive accents. The 'Hollywood' pirates of 'The Smugglers' are replaced by the slightly more authentic Scots of the Highlanders.

Unlike the artistic licence - even whimsy - of 'The Smugglers', this story proves rather grim; so grim that not even the considerable wit provided by the Doctor can totally disguise the harsher aspects of historical reality. The transition from Hollywood glamour to sordid reality is nowhere more apparent than in the lead villain of the piece.

The flamboyant Captain Pike is replaced with the villainy of Solicitor Gray. Whilst both are motivated by greed, the evil of Gray seems accentuated by his means of fulfilling his desires. Not for him is open conflict or physical struggle: instead scheming and manipulation of even the law itself prove just as fruitful.

For Gray life consists of contracts and signatures on pieces of paper. By such a means a man can sign his life away, and suffering may be measured by money. Referring to his Highland captives, Gray exclaims:

"Once they're safely sold in Barbados they can be shipped to death for all I care!"

When the slaver, Captain Trask, talks to Gray it is difficult not to draw parallels with Faust:

"You know me, Solicitor. I'm your man."

"Aye, and that is the way you will remain."

To make a deal with Gray is to make a pact with the Devil; an inhuman demon who preys on the victims of war, gathering their souls in exchange for money. This time, however, Gray is faced with another master schemer - perhaps the greatest schemer of them all.

After their escape (in disguise) from jail, Kirsty comments to the Doctor: "You make a good granny."

Patrick Troughton certainly did and does. The new Doctor generates a particularly endearing warmth towards his companions.

"Glad to have you with us, Jamie," he exclaims. This is quite a contrast to the tetchy welcome Ben and Polly received in 'The Smugglers'.

Like a granny the Doctor takes great care of the youngsters in his charge. He is kind, but firm. On discovering Kirsty's ring, he asks: "Why has it the Stuart's seal?"

"My father bade me not to tell where he got it," Kirsty cries defensively.

"Until the right time," he Doctor asserts. "That time has now arrived."

His manner exudes a giant yet forceful authority. Unlike the grandfatherly Hartnell, Troughton is not above engaging in tomfoolery with his companions, sometimes being the butt of their jokes. As Polly laughs about one of his disguises:

"You know these dresses really do suit you, Doctor."

"Ooh, you saucy girl," he replies.

Neither is the Doctor above self-congratulation:

"You're wonderful, Doctor," Polly exclaims.

"I know," he laughs.

So the Doctor is carried along with the ebb and flow of the human tide in which he is immersed. Occasionally he comes close to being swept to his own destruction.

Yet he can also stand above the muddied waters of life and, like the irresistable force of gravity, shape that tide. Quietly, even his closest companions are thus manipulated.

"Have you got a plan for us?" Polly asks.

"No," the Doctor emphatically replies - but if he hasn't (a rare occasion) it is not long before he has; then he stands back and waits for the precise moment to act.

Duping Gray into believing he has something that will prove to the solicitor's advantage the Doctor smiles: "Would I come and place myself in your hands if I was not very sure?"

He is sure indeed - sure of victory, sure enough to taunt Gray as he looks for the Stuart ring he has brought him.

"Let me see, vere did I put it?" he asks himself in an outrageous German accent. "No, it's not in vere...transferred it from vere into vis pocket - vell, it's not vere now; perhaps it'z in here..."

Troughton masterfully balances his roles as a broody, bustling, bumbling, often absent-minded old 'granny' with that of a knife-sharp, energetic, brilliant schemer.

Caught between Gray and the Doctor are the Highlanders themselves. They are shown as a proud race. Even Gray states: "You are not dealing with slaves now. These Highlanders are made of high courage and resolution." Yet they have been defeated at Culloden and have lost all rights as human beings. As Trask asks Gray:

"What does the law or anyone care for those Highland cattle we carry?"

All that awaits them as slaves is "lingering death". Gray comments that: "A man will clutch at any straw to save his skin." Perhaps, but the Highlanders are still prepared to fight for their liberty.

The story is particularly scathing of the English, who are portrayed variously as greedy, fawning, drunken and scheming, with only Lieutenant Algernon ffinch redeeming them in the end.

The bleak tale of defeated Highlanders being sold as slaves by an English solicitor is matched by an even bleaker atmosphere. The locations are sparse and windswept, with gunsmoke drifting across battle-scarred moorland. The dialogue is often accompanied by the sound of conflict and sporadic gunfire, made uglier in contrast with infrequent sounds of bird song.

Amidst all this, however, the subsidiary characters tend to suffer. Kirsty's complaint that she feels useless is rather too close to the truth for comfort. Polly, who started off well with a strong character only maintains this position in relation to Kirsty's rather weak persona.

Most surprising of all is the rather nondescript involvement of Jamie. Apart from his fresh-faced looks, which allow the Doctor to pass him off as Bonnie Prince Charlie ("The soft face and hands - unmistakeable"), there is little to distinguish him from the other Highlanders. It's difficult to find what viewers saw in him, alongside the equally 'dashing' and personable Ben. Whatever the reason for his success, Jamie joins the Doctor with a thankfully unfulfilled promise to teach him the bagpipes.

It's hard to believe that 'The Highlanders' sounded the death-knell for the purely historical adventure. Troughton seems equally comfortable in science-fiction and historical stories (whereas Hartnell always seemed distinctly ill at ease amongst the former). Both 'The Smugglers' and 'The Highlanders' are excellent examples of their genre, although 'The Highlanders' possesses an air of gritty realism that is decidedly absent in the offerings which followed.

SPACE & TIME

Editor.....Gary Hopkins
Art Editor.....Stuart Glazebrook
Design Editor.....Deanne Holding
Cover.....Andrew Martin
Art, page "31-03".....Drog
Distribution.....'CyberMark Services'
Reviewer.....Tim Robins
Writers this issue.....Jeremy Bentham
John Bok
Trevor Wayne
'Doctor Who' copyright.....BBCtv
'CMS' copyright.....Jeremy Bentham
'Space and Time' devised by
Tim Robins and Gary Hopkins
Editorial address.....15, Coverack Road
Newport
Gwent
NPT 0DS

SPACE & TIME

The '45

Trevor Wayne

In 'The Highlanders' we are back in the eighteenth century, the early years of which provided the setting for 'The Smugglers'. If it can be claimed that the latter had its inspiration in romantic novels, then the basis for 'The Highlanders' seems to have been "Culloden" by John Prebble. This splendid book, drawing on contemporary material, provides a detailed account of the battle in April, 1746, and the months of repression that followed. It tells how "ordinary men and women suffered in the Rebellion (known as 'The '45' for the year in which it began) for a cause that was never theirs".

'The Highlanders' is liberally laced with humour, but in actuality the suppression of the clans was a bloody affair - a dark smear on British history. But true to the spirit of Prebble's book the story deals with some of the victims of the Rebellion and its suppression, not with the protagonists "Bonny Prince Charlie" and "Butcher" Cumberland. One of the earliest scenes shows a group of Highlanders taking shelter in a rude, stone hut with their wounded Laird. It was quite common for Cumberland's soldiers to simply set fire to these thatched structures where they found Rebels cowering within. In the days that followed the battle, the victorious army were not over-concerned with taking prisoners. The script wisely steps round such unpalatable facts such as the dead, dying and wounded being left unattended on Drummosie Moor for two days after the King's Army in North Britain had advanced over them and bayonetted them as they lay. 'Doctor Who' is, after all, "family viewing" and a certain licence must always be allowed when grafting the Doctor into history.

For instance, there was only one sizeable inn in Inverness, and this was promptly made into an officers' mess. The town was out of bounds to 'other ranks', not that the common soldiers would have found much to amuse or interest them in this remote town "ruled by Bible and kirk". That notwithstanding, and despite the 'insurance' taken by Polly from Lt. ffinch, she and Kirsty most certainly would not have been able to move about the area unmolested by the army. Rape was commonplace. The Doctor's comments about the English soldier of the time being willing to sell his own granny if the price were right reflects not only the poor conditions under which he served, but also the attitude of the general public towards the army.

Solicitor Hume's clerk, Gray, is mentioned in a contemporary account but he seems to be the only "historical" character in the story. It was also recorded how one Highlander tore up the contract, as Ben does. But in the end it was futile; Gray put the names on himself after the prisoners were lotted; nineteen for transportation to His Majesty's colonies, the twentieth for trial, hanging, drawing and quartering. Many prisoners died aboard the prison ships in the three years they awaited transportation. Some of the prison ships did have ironically pretty names; "Jane of Leith" and "Margaret & Mary" may well have been sister ships to the apparently fictional "The Annabelle". (The prison hulk at Tilbury to which many were sent was named "Pamela".) The crew did duck prisoners from the yard-arm. They maintained that this was to drown the lice and other vermin that abounded on their closely-packed charges, but care was taken to drown both man and parasites! Given the terrible condition of many prisoners this was probably a mercy.

Prebble recorded that "The greatest of all pipers in all the Highlands were the MacCrimmons..." so there is some sort of historical basis for Jamie. He was most fortunate to have the opportunity to escape so totally from his homeland; for even if he had managed to escape from "The Annabelle" himself, this headstrong young man would almost certainly have perished at the hands of the English troops or loyal Clansmen who were commencing the complete destruction of the clans.

(31-08)

RADIO TIMES

Issue dated:
17th. to 23rd.
December 1966

Saturday

WHO'S WHO?—

Actor PATRICK TROUGHTON who has taken over the role of the mysterious Dr. Who talks to Ernest Thomson

WHO is DR. WHO? Echo answers 'Who' but gets us nowhere. In plain terms the answer is Patrick Troughton, an actor most people think they know, but one with so chameleon-like a range of character portrayals—from Alan Breck in *Kidnapped* to the pawnbroker in *David Copperfield*, from Paul of Tarsus to the schoolmaster in *Dr. Finlay's Casebook*—that there seems only one way to pin him down. You squat behind a TV camera during rehearsal. He knows you are there because, being Dr. Who, he knows practically everything. He even waves a welcome, looking like a Beatle reverting to type with his frizzed-up hair and the shard-shaped coat tails flapping as he dances from camera to camera.

'I'm having a whale of a time,' he says, when at last the rehearsal breaks and there's a moment for a quiet 'natter.' Seen in close-up, the pensive, deeply-chiselled features are what you expect; the eyes greyish-blue. 'At sea,' he says, 'they're quite blue.' And then you realise that Dr. Who's journeyings through time and space perfectly express the yearnings of Patrick Troughton.

Five dangerous war years in the Royal Navy's motor gunboats gave him a lasting relish for self-displacement. Loving to flit hither and thither, he is planning to buy a cruiser to explore the Thames.

The new Dr. Who is, for him, an uncommonly sympathetic part, giving scope for sly fun and even a bit of clowning if it will fool the enemy and fox his friends. Usually his roles have been harsh and tough. 'I've done a lot of swashbuckling in my time—ever since Joy Harington gave me my first real television chance in *Kidnapped*. No, there's been little drawing-room comedy, but I'm ready to play anything. I like dressing up.'

Now forty-six, Patrick Troughton has been an actor since he left Mill Hill School in his teens to train at the Embassy School of Acting under Eileen Thorndike. After the war he joined the Bristol Old Vic, played in London's West End, made films, and served with the BBC Repertory Company. However, he is no fanatic for acting. 'I would have been happy as a novelist or schoolteacher. Yes, I'd have liked teaching—children keep one young.'

He keeps young and slim without conscious effort, untouched by food and drink fads. He weighs twelve stone. 'Since I gave up smoking (tapping his ribs) I've put on a lot of fat here.' Maybe the books he reads—philosophy and comparative religion—foster the lean ascetic look. His face spreads into a smile at the thought that, as Dr. Who, he can inject some fun into life and entertain the whole family. But under the surface, you feel, he remains as near a mystery as Dr. Who himself.

—AND WHERE'S DR. WHO TONIGHT?

In Scotland and the year is 1746

1 **5.50** Two hundred years back in time, 500 miles north of London. This is the approximate time-space reckoning as the *Tardis* lands with Polly and Ben sharing a new adventure with Dr. Who. Pin down the events to the actual month—April 1746—and watch them start on a cold and dreary Scottish moor. Who needs a history book to tell that the moor is Culloden? The Duke of Cumberland's English and Hanoverian Army has just broken the last Jacobite stand under Prince Charles Edward. In this fictional tale set against the fabric of Scottish history, Dr. Who and his young companions find themselves caught up with a group of straggling Highlanders fleeing from the redcoats.

Those caught will either be slaughtered or shipped to the West Indies to work in the plantations. Luckily for them, Dr. Who is ready to help their escape. But whether they, and the captured Ben, will be saved from the prison ship depends very much on a duel of wits between Dr. Who and a rascally lawyer with a money stake in the shipments.

The new *Dr. Who* adventure will be told in four parts. It has been written by Elwyn Jones, a frequent contributor to series like *Z Cars* and *Dr. Finlay's Casebook*, and Gerry Davis, who, with Kit Pedler, wrote the *Dr. Who* story about the Tenth Planet.

William Hartnell, Patrick Troughton, Anneke Wills, and Frazer Hines in tonight's new adventure

TECHNICAL OBSERVATIONS

'The Highlanders' was the last story to use a totally historical format with Verity Lambert's blend of history and education combined, a decision made by Innes Lloyd as part of his general re-vamping of the series. By the time this serial was being commissioned and written, ratings for the series as a whole had slumped to around the three/four million mark, with audience graphs clearly showing a preference for the science-fiction stories.

Writing the script for 'The Highlanders' was the task of Elwyn Jones and Gerry Davis. Originally Elwyn Jones had been commissioned by Davis to write the story, which was to be founded on John Prebble's account of the Scottish Uprising, "Culloden". However, half-way through writing, Jones had to drop out to concentrate on the 'Z-Cars' series he had been appointed to as Script Editor. Thus all finishing off and final script production fell to Davis. So tight was his schedule on this story that Davis even had to take his typewriter on location to produce final script changes in association with director Hugh David.

The location chosen to represent Culloden Moor was Frensham Ponds, previously seen as the plains of Troy in 'The Myth Makers' (Serial "U"). Designer Geoffrey Kirkland achieved the illusion of Scotland by dotting his locations with strategically placed conifers and bracken.

Vast quantities of dry ice were used in the post-Culloden battle scenes, giving the impression of gunsmoke drifting across the moor. These images were then further strengthened by the careful positioning of props (such as a six-pound field gun and a discarded ammunition cart) and the later overdubbing of "clamoured battle", cannon and musket sound effects.

No incidental music was used in this story. Aside from the main theme music, the only music heard was a short extract from the traditional Scottish lament "Pibroch", played by Saumas MacNeill on the Highland bagpipes. This was heard each week over the opening credits for the story title, writer and episode number.

A horse-drawn field wagon was also hired by the BBC to provide Solicitor Gray and Perkins with a moderately elegant mode of transport.

A deep animal pit was dug for the night-time telecine scenes of Polly falling in and later being rescued by Kirsty, which spanned episodes one and two. Due to the slight risks involved in the shot where Kirsty, too, tumbles into the pit Hannah Gordon was doubled by Andree Cameron (in a dress and wig!). The fall itself was shot in the studio.

The facilities of Ealing Studios' water tank were employed for scenes set on Inverness harbour and around the hull of 'The Annabelle'. In the first case the part of the harbour depicted was the internal watergate at Inverness Prison. The set comprised a stone-walled set, with steps leading down into the tank, a longboat and a raised, arched portcullis, supposedly leading out to sea. Again dry ice fog was used to disguise the limitations of the set's size. One side of 'The Annabelle's' hull was built at Ealing, complete with part of the deck and a yardarm from which a Highland rebel, and later Ben, were dropped into the water. In both scenes Pat Gorman doubled for the unfortunate victim. All these scenes were set in night time.

A caption illustration of Inverness was used for establishing scenes set in and around that city.

As this story continued into production the potential of Frazer Hines' character was quickly seen by Innes Lloyd and Gerry Davis. Two endings for 'The Highlanders' were shot on film; one showing Jamie entering the TARDIS, and one of him fleeing back into the glens. When the early episodes were completed in the studio they were shown to various department heads, including Sydney Newman and Shaun Sutton, who then approved the appointing of Jamie as a regular companion. Thus, the sequence of Jamie going into the TARDIS was used for the telerecording of the fourth episode.

PRODUCTION CREDITS

— Compiled by Gary Hopkins —

SERIAL "FF"	FOUR EPISODES	BLACK AND WHITE
PART 1	-	17th. December 1966
PART 2	-	24th. December 1966
PART 3	-	31st. December 1966
PART 4	-	7th. January 1967

CAST

Doctor Who.....Patrick Troughton
Ben.....Michael Craze
Polly.....Anneke Wills

Alexander.....William Dysart
Colin McLaren.....Donald Bisset
Jamie.....Frazer Hines
Kirsty.....Hannah Gordon
Lt. Algernon ffinch....Michael Elwyn
Sergeant.....Peter Welch
Solicitor Gray.....David Garth
Perkins.....Sydney Arnold
Sentry.....Tom Bowman
Captain Trask.....Dallas Cavell
Mollie.....Barbara Bruce
Willie Mackay.....Andrew Downie
Sailor.....Peter Diamond
Colonel Attwood.....Guy Middleton
Double for Kirsty.....Andree Cameron
Drummer.....Ken McGarvie
Wounded Highlander.....Eric Mills
Woman in Inn.....Nancy Gabriel
English Horseman.....Reg Dent

Extras.....Gerry Alexander
Barry Ashton, Dennis Balcombe
Leslie Bates, Bill Beesley
Mike Britton, Derek Calder
Anthony Case, Gordon Craig
Jim Delaney, Pat Donohue
John Doye, Jack Duggan
Barry Du Pre, Jim Fitzgerald
Eden Fox, Keith Goodman
Pat Gorman, Dennis Haywood
Emmett Hennessy, Walter Henry
James Holbrook, Ernest Jennings
John Knott, Gordon Lang
Tony Lang, Jimmy Mack
Arthur Maguire, Derek Martin
Leon Maybank, Michael Mulcaster
Michael Owen, Paul Phillips
Dennis Plenty, Peter Roy
Patrick Scott, Donald Sinclair
Dennis Stanley, Harry Swift
Vic Taylor, Alan Troy
Hein Viljoen, James Walsh
David Waterman, Bob Wilyman

TECHNICAL CREDITS

Fight Arranger.....Peter Diamond
Production Assistant...Fiona Cumming
Assistant Floor Manager
Nicholas John
Assistants.....Shirley Coward
Evelyn Cowdrey
Vision Mixer.....Nola Schiff
Floor Assistant.....Jeremy Ward
Lighting.....Gordon Summers
Ken McGregor, John Farr
Sound.....Larry Goodson
Costume Supervisor.....Sandra Reid
Make-up Supervisor.....Gillian James
Story Editor.....Gerry Davis
Designer.....Geoffrey Kirkland
Producer.....Innes Lloyd
Director.....Hugh David